A New Edition, being the Thirteenth,

(In which the *Appendix* is conſiderably extended.)

OF

SKETCHES

FROM

NATURE,

IN

HIGH PRESERVATION,

BY THE

MOST HONORABLE MASTERS.

CONTAINING UPWARDS OF

ONE HUNDRED AND FIFTY PORTRAITS, OR CHARACTERS, OF THE

Moſt conſpicuous Perſons in the Kingdom.

AMONGST WHICH ARE THE

———	D—r——t	B—gh——m	C—v——n
Q———	A———ll	C—r——le	Bp. of G—r
P— of W—s	D—ſh——re	D———by	Adml. K—l
L—d C—r	Earls of	Lords	Gen. C——g
Abp. of C—y	B———te	N———h	Hon. C. F—x
Dukes of	S———h	T———	Dr. F—k—n
Cu——d	Ch———y	W——h	Mr. B——ke
Gr——n	B———l	H——ke	Mr. J——n
R—t——d	D———h	M—ſ——h	Mr. M--ph--n
Qu———y	M———d	L—el——n	Mr. D—n—g
N———k	Ba———t	F—l——h	

WITH EXPLANATORY AND IMPARTIAL STRICTURES.

DUBLIN:

Printed by P. BYRNE, Bookſeller and Stationer, No. 35, College-Green, oppoſite the Statue of K. WILLIAM.

M.DCC.LXXX.

BRITISH MUSEUM
15
60
APR

INTRODUCTORY ADDRESS

TO THE FORMER EDITIONS.

THE noble Artiſts concerned in the execution of the ſubjoined pieces, are actuated with no other view, than to reſcue Great Britain from the imputation of inferiority to her neighbours in Italy, on the ſubject of excellence in painting. The diſplay of Engliſh taſte and genius, ſo impartially introduced to criticiſm, will therefore determine how far their endeavours have been worthy of ſucceſs. To the annexed Catalogue, we have joined ſome few obſervations on the particularly ſtriking circumſtances of each piece. Such repreſentations will not, however, we hope, biaſs the impartial judgment of the world, as we may have, perhaps, omitted, or miſrepreſented, certain touches of the pencil, which may appear beauties, or defects, accordingly as they are viewed in different lights. The Ladies, deſirous to form a ſeparate party of themſelves, have refuſed entering the liſts, till they ſee what honors fall to the ſhare of the other ſex. Much may be ex-

pected from the well-known taſte and delicacy of their performances at a future period, when the groſs deficiencies, or outré daubs of the preſent painters ſhall have been ſufficiently and meritedly canvaſſed.

A LIST

A LIST OF ARTISTS,

WITH A REFERENCE TO THEIR RESPECTIVE PIECES.

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* Deceaſed. † Now Duke of Rutland.

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APPENDIX.

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*** The Appendix was first printed with the seventh Edition, and contained Twenty-eight new Characters; it now consists of upwards of Forty; the last Additions were added to this TWELFTH EDITION.

SKETCHES

SKETCHES
FROM
NATURE.

EARL OF A---GD-N.

1. *A Roman Senator making his firſt Oration in Defence of Liberty.*

THIS artiſt ſeems, as a young and unexperienced performer, to promiſe fairly, and in conſideration of his want of practice and encouragement, we are inclined to overlook ſome trifling deficiencies in the execution of his piece. It will be not only neceſſary, but incumbent on us, as impartial critics, to point out the moſt glaring abſurdities the painter has inconſiſtently fallen into. The back-ſcene, which ſhould be correſpondent with the ſituation of his perſonages, he has made in repreſentation of a heath, environed by ſeveral groups of trees. The peculiarity of the circumſtance takes off the ſerious grandeur neceſſary to the ſubject. The figure which repreſents the Roman orator is by far too void of dignity; the eye rather brutiſh than piercing, and the attitude more reſembling a whipper-in, than a Cicero, or Demoſthenes. The ſpeaker ſeems to have conſidered rather the art of confounding than convincing.

2. *The*

2. *The Prodigal Son requeſting a Livelihood.*

There will be found much greater force and elegance of execution in this painter's ſecond performance. His pencil and colouring ſeem nicely calculated for the above ſubject. The principal figure is peculiarly expreſſive and characteriſtic. His features diſplay the different changes and ſucceſſions of good and ill fortune inimitably, and his whole appearance ſpeaks the folly and immortality of his conduct. The only fault we diſcover in the hiſtorical part of the painting is, that the perſonages applied to by the prodigal, ſeem rather, by their looks, to upbraid, than commiſerate his condition.

3. *The famous Race-Horſe Poooooooo in full Speed.*

A maſterly performance! The painter ſeems to have caught all the fire neceſſary for embelliſhing his ſubject. If we may take the liberty to hint one error in the compoſition, it will be, that the artiſt, to ſhew the muſcles of his beaſt to advantage, has pourtrayed him rather in a ſtarving condition. The features of the jockey ſeem to expreſs nearly as much on his part.

LORD A---ST.

1. *Edward the Black Prince, with allegorical Figures.*

We cannot ſpeak ſufficiently in commendation of this beautiful chef d'œuvre of painting. It is executed in a ſtile that does honor to the artiſt. Edward, the chief figure in the piece, diſplays in his viſage every feature that can expreſs the glory of a ſoldier, and the benevolence of a man. With an eye of moſt engaging pity, the face preſerves a commanding grandeur and nobleneſs, and preſents us with what we judge a moſt compleat reſemblance of the characters it is deſcriptive of.

2. *Victory*

2. *Victory and Fame contending.*

The chief object that ſtrikes us in this piece is the figure of a hero returned from the overthrow of an enemy, whoſe forces are ſeen retiring precipitately in the back ſcene. Victory and Fame appear laying their treaſures before him, and anxious to attract his firſt acknowledgments. Thoſe perſonages are repreſented as females, with the uſual habiliments of their ſex; and the hero, who ſeems a Briton, receives from their hands the military order of the B---. If the painter has been guilty of any deficiency, it is in giving his hero too placid a ſerenity on the occaſion.

DUKE OF AN-----R.

1. *Dionyſius robbing the Statues of Jove and Æſculapius.*

Hiſtory acquaints us this Emperor was ſo ardently attached to pilfering, and at the ſame time ſo ingeniouſly witty in palliating his theſts, that he frequently was guilty of the crime for the opportunity of introducing the defence. He robbed the above ſtatues of their ornaments, becauſe a golden veſture was, as he ſaid, an incumbrance to Jupiter in ſummer, and too cool a dreſs in winter, and becauſe Æſculapius ſhould not preſume to wear a beard, when his father Apollo went without one. The circumſtance is admirably executed; and Dionyſius, by favour of the painter, preſerves completely the ill idea we received of him from the hiſtorian.

2. *A Night View of Lauſanne in Switzerland.*

A very pleaſing and juſt repreſentation; but we think the ſcene rather too crowded, conſidering the advance of the night. The painter beſt knows for what purpoſe his perſonages are aſſembled: we can only, with any probable grounds, fix on one,

not greatly to the honor of the parties concerned. The leading figure ſeems admirably cut out for a bruiſing match, and promiſes ſome ſkill in the fineſſe, as well as fair play of that Engliſh ſport: no doubt the original is a good practitioner at a coup de main.

DUKE OF A---LL.

A Family Piece; the Colors faded.

A miſerable performance! We know not which deſerves the greater blame, the family for ſuffering themſelves to be ſo mangled, or the painter for abuſing ſo many of God's creatures. The lady and her daughters ſeem to have ſome remains of decency viſible here and there, though the eldeſt of the latter has the figure of a rake, if not ſomething worſe. We hinted the impropriety of marking the features ſo ſtrongly to the noble artiſt, but his grace excuſed it, by ſaying the lady had required ſome alterations in her perſon ſince marriage. The gentleman is moſt wretchedly bedaubed, and ſeems to be rather conſulting the tinſel of his wife's dreſs than her perſon.

COLONEL B---E.

1. *Phormio teaching Annibal the military Art.*

This upſtart has been handed down from remote ages as the moſt finiſhed pedantic coxcomb of his time. Annibal paſſing near his ſchool, after ſeveral conqueſts, and inſtances of conduct and proweſs, Phormio, in a ſtring of poſitive arguments, undertook to convince him that his whole plan had been wrong, and that himſelf only could let him into the true ſecret.—The contemptible figure of the one, with the contemptuous dignity of the other, are beautifully expreſſive, and highly colored. Phormio wants life only to make a compleat bluſterer in the H—— of C———. We think this

painter

painter highly deſerving encouragement, and inimitable in the execution of his features.

2. *A Gentleman in the Character of Thraſo.*
Vide Terence's Eunuch.

What Phormio wanted in figure and attitude, is compleatly remedied in the above ſtriking perſonage. The bullying conſequence of his appearance, is admirably characteriſtic of the ſtile of behaviour it is intended to repreſent.

VISCOUNT B-R------N.

1. *Trophies of War recovered from the Enemy.*

If this painter be as miſerable in his judgment, as in his execution of military pieces, we may with juſtice ſtamp his talents moſt execrably unworthy of public exhibition. His drums and fifes are ſo very ill arranged, that they will ſcarcely admit of any diſtinction, and yet we may pronounce his forte to conſiſt in this diviſion particularly, as the reſt of his *warlike groupe* is a mere unintelligible daub.

2. *A perſpective View of the Stable-Yard, St. James's.*

His ſecond piece is in a much better ſtile. The colors are well diſpoſed, and the light and ſhade nicely conſidered. We judge this genius to be more calculated for unfiniſhed paintings, though it cannot be denied, but that in ſome parts of his performance he has ſhewn himſelf capable of putting the laſt ſtroke.

REVEREND Mr. B--.

Hercules and Antæus.

This artiſt is peculiarly happy in the diſtribution of his veins and muſcles. He has given all that expreſſive energy in his figures that we

may have conceived from the poet's deſcription. Antæus ſeems to breathe in his doleful ſituation, and his conqueror appears abundantly deſirous to " give him a belly-full."

EARL B----ST.

1. *A Nobleman in the character of Polonius.*

Vide Hamlet.

The ludicrous ſtateſman before us wants neither figure nor features to give a juſt idea of his character. The artiſt has anſwered our utmoſt expectation in the execution of his piece. A vacancy of expreſſion in the face is what we judge moſt neceſſary in a pictured imitation of Shakeſpeare's prime miniſter, and the painter has ſo fully profited by the aſſiſtance given him, that he has hardly left a ſingle line in his hero's viſage to diſtinguiſh his humanity.

2. *Peter rejecting the lucrative Offers of Simon the Magician.*

How ſo capital a painter could be ſo wanting in the execution of his characters is ſurpriſing. Peter, who ſhould have been repreſented as diſplaying a benignity properly tempered with reſentment, has, in the turn of his features, nothing more than a mere vulgar malicious fury, rather ariſing from the inſignificancy of the proffered temptation, than a laudable contempt of its author. Simon's countenance is glaringly deficient, and wants that nice aſſemblage of expreſſion which marks his hiſtorical character.

Mr. BU---LL.

Hero and Leander.

The Town, that is to ſay, the Ton, muſt be made acquainted that theſe very intereſting lovers

are

are ſuppoſed to be in their happy, not their ungentle condition. Their loves, the poets ſay, were ſo ſincere and mutual, that in their deaths they were not divided. The ſame waves that bore the hapleſs Leander, made a hero a partner in his calamity. At preſent indeed they ſeem ſo fond and contented, that they almoſt give the lie to the ſubſequent report we hear of them. The fair is overjoyed at the court paid her by her amorous ſwain, who looks for all the world like a truant ſchool-boy, about to make but one mouthful of an apple-pye.

EARL OF B-LL----T.

A whole Length repreſenting Fortitude.

There is an elegance in this artiſt's compoſitions, that can pleaſe only on an examination of his pieces. Deſcription will be far ſhort, and even incorrect in any diſplay it may exhibit of his beauties. We can only pronounce it as certain, that Fortitude maintains, throughout her whole figure, a ſuperiority of perſon and dignity that leads us to a pleaſing proſpect of this painter's future fame.

VISCOUNT B---NG---KE.

The Spendthrift and the Swallow.

Æſop gives us a pleaſing moral in handling the above ſubject, nor has the painter been leſs happy in adding, as it were, life to the ſcene the fabuliſt deſcribed. The unhappy character exhibited as the hero of the tale, is depictured in a truly tattered condition, and bears in his viſage the marks of unfeigned contrition. Our living genius has enlarged on Æſop's groundwork, and deſcribes the prodigal as having been born in the height of ſplendor, which is perſonified by two female figures guarding over him when an infant. The piece is particularly well finiſhed and highly colored. The emblem-

atical

atical repreſentation of cards, dice, &c. &c. are very characteriſtic and excellently fancied.

DUKE OF B--T-N.

Diogenes on Ship-board.

If any fault can be pointed out in the compoſition before us, it is that this ſtriking figure is rather unreaſonably tinctured with ill-nature. His moroſe diſpoſition ſeems to tranſport him beyond bounds. The characters which form the group are all females, who ſeem attentive to accompliſh every wiſh their ill-humoured tyrant can form. And yet ſurly Diogenes will not relax a wrinkle. A family likeneſs in two of the characters ſeems to evince no private ſtrife or calamity, as the occaſion of his cynical behaviour. Some tattered cables to appearance furniſh the grand circumſtances of his malevolence.

EARL OF B-----L.

1. *The Death of Curtius.*

The earth being ſunk in the midſt of the Roman forum, and the oracle having declared it ſhould never be cloſed unleſs ſome young nobleman were buried in it, Curtius mounted his horſe and rode into the cavity. The figure of the young Roman is particularly well executed, except that the features repreſent a greater advance in years than fell to Curtius's lot. The wrinkles the painter has beſtowed on him, agree but ill with the language of the hiſtorian; but for the ſake of ſo complete a piece of ſkill, the impropriety may be excuſed.

2. *Matrimony; an hiſtorical Painting.*

Unleſs the artiſt intended it as a burleſque on the married ſtate, we cannot diſcover the propriety of his characters. The good huſband, who firſt

ſtrikes

ſtrikes our view, ſeems aſleep, and with his back towards Madam, who conſoles herſelf under the misfortune, by examining and correcting a large bundle of manuſcripts, ſeemingly wills, conveyances, and other papers to the like purpoſe.

EARL OF B-----GH-M.

Alexander making his triumphal Entry into Babylon.

Very wretchedly murdered, conſidering the renown of its compoſer. Alexander ſeems rather ſtealing into ſome enemy's camp by midnight, than returning victorious from conqueſt. His retinue is compoſed of a ſet of wretches, more calculated to grace a Tyburn exit, than an Emperor's chariot. The painter has been ſo ſparing of his colors, that we can hardly diſtinguiſh the Emperor's habit from that of his Lords, nor theirs from a citizen's every day ſuit.

SIR C------ B--B--Y.

Chriſtian eaſed of his burthen.

Vide Pilgrim's Progreſs.

The poor ſufferer diſplays a moſt immoderate ſhare of joy at the fortunate event, and looks with ſuch an eye of exultation on the downcaſt load, that one can only compare him to a huſband juſt parted from his wife.

EARL OF B-TE.

1. *The Arms of Scotland ſupported by Pride and Tyranny.*

Every one muſt allow this is a ſtrange deſign either for hiſtory or painting; but the unpleaſing ſurprize at ſuch a ſubject, is entirely removed on a cloſe examination of the maſterly ſtile in which it is executed. The ſupporters are truly expreſſive in perſon

perſon and features; nor can the horror we receive from their correſpondent ſentiments, be exceeded by that of their haggard viſages.

2. *A State-Repeater, on a new Conſtruction.*

This painting, which is intended to repreſent a watch, exhibits a variety of wheels, all in quick and uninterrupted motion. The chief curioſity we are led to conſider, is the concealment of the grand machine, which gives action to the whole ſyſtem, and which the painter, who is ſaid to have been alſo the inventor, will not gratify us with a ſight of.

3. *Æneas bearing his Father from Troy.*

Whether it proceeds from the heavineſs of the load, or the little practice Æneas has had in ſuch ſort of employments, the poor young man ſeems violently agitated under his paternal luggage. Old Anchiſes, who, by-the-bye, appears ſufficiently *well timbered* to be his own ſupport, has too merry a face on the occaſion, and ſeems to ſay he cares little for the conflagration in the rear, provided he eſcapes ſcot free. *N. B.* We believe the painter has had ſome aſſiſtance from his ſon in this piece, as we have heard him aſſert his intention of bringing the young gentleman up to the trade.

Mr. B--KE.

1. *Cicero declaiming againſt civil Commotions.*

The orator appears to have well ſtudied the juſtice of his cauſe, and is happy in the diſpoſition of his limbs. His expreſſion of features borders too much on the ludicrous, but, on the whole, is far from being deficient or unnatural. We cannot ſpeak ſo favorably in regard to his figure. The Painter has done too much for him, and Nature little, for he has neither dignity nor height ſufficient to recommend

commend him in the character he has aſſumed. To ſpeak impartially, the artiſt has made him what Cicero might, not what Cicero ſhould have been.

2. *Longinus——Taken from an Antique.*

Too young and vacant a face for this great and excellent critic are the chief faults of our painter's preſent compoſition. The features are ſomewhat void of expreſſion, and have a roughneſs not truly ſuitable to the frown of antiquity.

LORD C--D-N.

A whole Length of Neſtor ſpeaking.

We may venture to pronounce, that could this veteran take a ſhort excurſion from Elyſium, he would be happy in ſeeing his own perſon ſo excellently tranſmitted to after ages. Whatever ſuperiority experience, wiſdom, and eloquence might have given him, are centered in the painting before us, where the touch of a firſt-rate artiſt is viſible in every ſtroke. His attitude is peculiarly ſtriking, and wants only the addition of arguments to preſent us with the hoary counſellor ſo celebrated in the Iliad.

A--------- OF C--------Y.

Job's Reſignation in Affliction.

Amongſt many other urgent cauſes for complaint, Job found a headſtrong wife by no means the ſmalleſt. Whilſt the reſt vexed and tormented his bodily tranquillity, that diſtracted his mind; ſo that the painter has choſen the latter ſubject as moſt expreſſive of his hero's reſignation under misfortune. The figure of Job is executed with inimitable propriety of features, and that of his mate not leſs excellent in the diſtribution of coloring.

The moſt glaring error to be perceived is, that the piece is too much modernized. Job appears reading ſome recent religious writers, and his lady writing cards of compliments and orders to milliners, whilſt many other papers equally familiar to the preſent times lie ſcattered on the floor.

EARL OF C-----LE.

1. *Iphis changed to a Man.*

Iphis was a Cretan virgin, turned into a man on her wedding day. Lygdus, her father, having commanded every girl he ſhould beget to be deſtroyed, it was found neceſſary to conceal her ſex as long as poſſible. This figure is executed with great ſoftneſs and taſte. The connection it preſerves of the two ſexes is nicely expreſſed, except that we think the painter to blame for having made the principal features more reſembling Iphis in her firſt than ſecond ſtate.

2. *Inſide View of Lady C-------'s Bedchamber.*

We may affirm this a truly critical and commendable piece. The variety of embelliſhments the artiſt has beſtowed on it, will be very explanatory to future ages of the preſent taſte in furniture. No part can with propriety be diſunited from the reſt, nor can we venture to ſay any article is miſapplied, except there be too great a profuſion of poetical volumes.

DUKE OF C-----S.

Demoſthenes correcting his Deficiencies of Elocution.

The figure of the ſpeaker wants weight and dignity. A certain elegance of perſon ſeems to have been the painter's chief aim; but however a beauty of that denomination may ſtrike us ſimply, it is not ſufficiently captivating to ſupply the want of

the

the more commanding traits of a Grecian orator. The nature of the ſubject to be ſure pleads ſomewhat in favour of his mal-adroitneſs; but by conſidering Demoſthenes' immediate want of accompliſhments, we are led to forget the tradition hiſtory delivers to us of his ſubſequent improvement.

EARL CH--------Y.

1. *Venus and Adonis.*

Venus's ſmile is rather too much heightened, and favours more of the courteſan than her character requires. Adonis is a truly blooming young fellow, ſomewhat bordering on the athletic, but not outré, conſidering the labours Venus ſeems to demand from him. This picture, when faded by time, will be very well calculated to repreſent the ſwain in a leſs enviable point of view. The attitudes will equally ſerve the firſt or ſecond period.

2. *Figure of a Knight Errant in ſearch of Adventures.*

A moſt gallant phiz, joined to a love-ſick eye, are the chief beauties that ſtrike us in this piece. The Knight is clad in a ſuit of armour, intended, we preſume, to repreſent more modern accoutrements than were cuſtomary with gentlemen in his ſituation. We can only add, that the features are admirably expreſſive, and the whole figure animated in a moſt maſterly ſtile.

GENERAL CL----N.

1. *Annibal paſſing the Alps.*

The old veteran diſplays the true ſpirit and perſeverance of a ſoldier, and directs his undertakings with a calmneſs that does honour to the painter's judgment and genius. An invincible courage ſeems to animate his deſigns, and the canvas preſents us Annibal in perſon, as we muſt have repreſented

him in our minds. We know not whether to commend his patriotiſm, or blame his temerity, ſince the dangers before him appear as deſtructive as inſurmountable.

2. *A whole Length of Jane Shore.*

The beautiful elegance of this figure, is conſiderably heightened by the melancholy ſadneſs ſeated on her countenance: her eyes have all that power of utterance in them, which prefaces a tale of ſorrow and contrition. Surely the artiſt muſt have felt, in the execution of his piece, all the ſentiments which ariſe from ſo diſtreſſing a ſituation.

LORD COL----E.

Venus, attended by the Graces.

We think the artiſt has greatly miſtaken his talent. Painting is by no means his forte. At leaſt, if it be, he muſt be confeſſed an univerſal underling. Venus, who is depictured compleatly in the bagnio ſtile, has no one feature to give us an idea of her being immortal, and her ſmiling train will moſt certainly make little reſiſtance, if they ſhould be unhappily attacked by a ſhower of rain in any of their ruſtic perambulations. In ſhort the chief excellence of the painting is—that it will waſh.

GENERAL C-------G.

Æneas and Dido in the Cave.

This painter abounds in juſtneſs of colouring, joined to admirable expreſſion in the attitudes of his perſonages. The military habit of the Trojan prince adds much to the manly dignity of his perſon. His face is ſtrongly marked, and preſerves the addreſs of a lover, together with the grandeur of a warrior. Dido has all the languiſhing beauty neceſſary for her character and ſituation. A majeſty

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and elegance of figure ſhould conſtitute her moſt ſtriking trait, and we think the painter has done them juſtice. A little leſs embonpoint would have rendered his heroine more engaging: however Æneas ſeems to overlook ſuch immaterial objections, and accoſts the fair without either timidity or reluctance.

LORD C--V-N.

Actæon changed to a Stag.

Fabulous hiſtory tells us that Actæon paid thus ſeverely for peeping at Diana when bathing; and truly conſidering all things, it was a high affront to a lady of ſuch nice honour and delicacy as the goddeſs. The painter has not confined himſelf to the repreſentation of the bare narrative, but has ingeniouſly given ſuch a turn to the features of his perſonages, that we ſhrewdly ſuſpect there was ſome more ſecret cauſe for the hunter's breach of good manners. Be it as it may, Actæon makes large ſtrides to ferocity, and commands our attention by the immoderate ſize of his antlers—Verbum ſat ſapienti—The painter had ſome other game in view.

DUKE OF C--------D.

1. *Polemo corrected by the Eloquence of Xenocrates.*

This faſhionable libertine, in the height of phrenzy, entering the philoſopher's ſchool, was abaſhed at the excellence of his reaſoning, and became a ſincere convert to his precepts. The hiſtory is well ſupported by the powers of the painter, and executed in a very lively and pleaſing ſtile.—Polemo's figure attracts our notice by the propriety of its attitude. His features, while they diſtinguiſh him as a rake, preſerve the neceſſary ſurprize occaſioned by the enforcing arguments of Xenocrates; while

while the philoſopher, unmoved at the rank or licentiouſneſs of his pupil, addreſſes him with a pathos becoming the goodneſs of his intentions.

2. *The Returning Prodigal.*

We continue to perſevere in our impartial commendation of this artiſt. His genius is liberal and ſublime, though wild and uncultivated. A frequency of maſterly touches may be diſcovered in the whole of his performances. He ſeems to have deviated from the general plans obſerved in the art of painting. His faces, unleſs carefully examined, appear unfiniſhed, though on a nearer view we find them abundantly rich in deſign and coloring.—If there is any foible in his compoſition, it is his not being quite happy in finiſhing the ladies.

3. *The Charms of Matrimony.*

His two former pieces are far exceeded by the third, which we judge much more critically executed, and more pleaſing from the choice of ſo engaging a ſubject. Too many encomiums cannot be paid the artiſt for this capital ſpecimen of his ſkill, as we may ſearch the cabinets of the curious, eſpecially thoſe of our modern men of genius, without finding ſo truly good, and highly finiſhed a painting.

EARL OF D------H.

1. *The good Samaritan.*

Charity and compaſſion are beautifully expreſſive in the features of the above character. As the circumſtance does honor to the amiable virtues of the Samaritan, ſo the execution of it reflects the higheſt compliment on the judgment and taſte of the painter. Each will live to their divided honor. It will be therefore needleſs to add that we think the artiſt inimitable

mitable in the ſoftneſs of his touches, and the elegance with which he finiſhes his pieces.

2. Domeſtic Joys.

We know not what better title we can affix to a painting that conſiſts of the portraits of a private family—To a peruſer, the ſubject and criticiſm will appear inſipid and unentertaining. The impartial admirer of the piece itſelf will perceive the niceſt propriety in the execution of each diſtinct perſonage—The parents, happy in the careſſes of a numerous offspring, exhibit what exalted life ſhould be, not what it is. In ſhort, a profuſion of coloring without any offenſive glare, will be found a particular excellence in the compoſition we are treating of.

LORD D---L----E.

Variety, a finiſhed Piece.

Whilſt ſome are throwing down what they determine to be the burthens of life, others appear raiſing and nurturing them with the moſt partial fondneſs. The painting repreſents a group of them differently divided, according to the variety of their taſtes and paſſions, amongſt which we are particularly led to remark a young rake offering money to an old crazy huſband for the partner of his boſom, who, for the ſake of a change, ſeems very willing to try the experiment.

DUKE OF D----SH--E.

The Deciſion of Paris.

The painter, like the poet, has taken care to make his hero *no fool.* The three very tempting beauties, who diſplay their rival charms, have very ample juſtice done them from his pencil; but he has ſo far outdone *himſelf* in the enchanting elegance beſtowed

beſtowed on Venus, that we ſtand motionleſs admirers of his ſuperior excellence. Paris very naturally and wiſely takes but little time to determine. The piece diſplays him offering the apple to the faireſt. Impartiality obliges us to add that ſhe ſeems to catch at it too greedily; nor can we forgive a certain heavy, inexpreſſive ſet of features which very much diſfigure poor Paris's phyſiognomy.

EARL of D--BY.

A Nobleman in the Character of Lord Townly.

His Lordſhip wants figure, addreſs, and features. Under three ſuch diſadvantages, which the painter ſhould have leſſened as far as decency would permit, where can we expect to find any reſemblance to the character my Lord has taken on him to aſſume? Not in the courtly deportment, or expreſſive dignity of his perſon, but in a certain *je ne ſcais quoi* of language, in the eyes, which ſeems to ſay, "I had rather the Devil had my wife, than myſelf.

DUKE of D----T.

The Game of Cricket.

Our attention is very pleaſingly drawn to a view near Sevenoaks in Kent, the ſeat of a noble Peer at K--- being viſible at ſome diſtance. In the front ſcene the grand ſubject of the painting is very agreeably repreſented, and the attitudes executed with great ſkill, both in the deſign and coloring. It is, to appearance, a living concourſe of ruſtics, as the ſkirts of the encloſure are environed by an abundant group of merry faces from the neighbouring villages.

Mr.

Mr. D-N--G.

Whole Length Figure of a Roman Orator.

We cannot expatiate very largely on the beauties of this compoſition. Its defects are numerous and glaring, amongſt which the ſleepy countenance of the pleader is not the leaſt. We think, however, the painter no ways deficient in deſign, and his pieces not ill calculated for ſale.

LORD E--C--BE.

The Apollo Belvidere.

Like Hamlet's tale, horrible! horrible! moſt horrible! Criticiſm ſtarts at ſo unworthy a ſubject. Malice and envy might reaſonably expand their venom in ſo copious a field. What charms the original ſtatue might have poſſeſſed, are all ſo moſt unfortunately disfigured by this painter's pencil, that we fear Apollo will baffle all endeavours to make him, himſelf again. We may addreſs the artiſt as old Square-toes does his ſon—"Study figures, and read Cocker's arithmetic."

Mr. W--B--E E---S.

Portrait of Machiavel.

Had Mr. E— attempted a leſs arduous taſk, we think his ſucceſs would have been completer; however, genius is by no means to be diſcouraged, and the gentleman has merit. His ſhades want expreſſion, but are laid on with judgment. He ſeems to have hit on a pleaſing, but not an admirable likeneſs. Practice will improve the advantages nature has beſtowed on him, and we doubt not but Machiavel, in his preſent unfiniſhed condition, will be far exceeded by his future compoſitions.

LORD F-----TH.

1. *A Scene in the Provoked Wife.*

We are highly pleaſed at the maſterly repreſentation before us. Sir John, in his ſleepy condition, is diſcovered dragged to a more decent place of retirement by his domeſtic, who paſſes a ſatirical reflection on the different routes of maſter and my lady. Her ladyſhip has great power of features, enlivened by a conſummate averſion to her ſpouſe, and Sir John has equal juſtice done to his debauched and filthy perſon by the artiſt's pencil. On the whole, it may be pronounced a good piece, and very deſerving a place in this auguſt aſſemblage.

2. *Death and Cupid.*

Æſop has given us a very pleaſing, and well-invented explanation of the unnatural inſtances we meet with in the ſubject of love and death. The fabulous ſuppoſition of their arrows being indiſcriminately confounded, accounts very poetically for the novelty of the circumſtances. This event is repreſented by ſeveral emblematical alluſions in the back ſcene, and in front we have a pictureſque view of Death aiming a dart at an old heart-broken figure, whoſe battered phyſiognomy ſeems to ſparkle, with the contrary effect of the wing'd meſſenger—Several warm provocatives to gallantry are diſtributed throughout the ſcene, and executed with great juſtneſs of coloring. The old gentleman himſelf is a complete figure both in deſign and execution. His debilitated perſon and extraordinary vivacity are very nicely preſerved in union.

LORD F---Y.

Troy in Aſhes.

A very melancholy repreſentation of a very melancholy ſubject. The painter is peculiarly happy

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in touching private calamaties. There is not a face in the whole Trojan group, but looks as if its owner had loſt his patrimony. We wiſh them a better fate, and hope ſome good old devotee will houſe them for the ſake of charity, as they are really not ill executed. At the ſame time we adviſe the artiſt to employ the gains of the preſent piece in purchaſing materials for the execution of a ſecond, which he may introduce with ſome more lively preface.

HONORABLE C. F--.

1. *The Fall of Phaeton.*

For excellence of deſign we think no painting ſuperior to this firſt attempt of its ingenious compoſer. The neighing ſteeds have all the fire neceſſary for their ſituation, and the charioteer is ſo inimitably repreſented in his fall, that we could wiſh to ſee him in ſome more favorable track of promotion. We have, however, this fault to find with the painter, that though he preſerves great juſtneſs in his attitudes, he is rather unnatural in his expreſſion of features. Phaeton ſeems rather to bully than deſpond under his calamity.

2. *The Fox that had loſt his Tail.*

Æſop gave ſpeech and reaſon to the brute creation. This artiſt has given them what they even then required:—a viſage proper for the occaſion. We ſee the ſame ſolemnity of features in the painter's diſplay of foxes, as is uſually to be met with in our Engliſh courts of juſtice. The oratorical gentleman, who ſeems truly calm under his misfortunes, joins the gravity of a Commoner to the ſhrewdneſs of Reynard, and appears to offer powerful and convincing arguments in favour of his ſubverting ſyſtem.

DOCTOR F---KL-N.

Achilles and Chiron.

The venerable authority of this ſo ſucceſsful inſtructor is very happily pourtrayed in a commanding power of features. We reflect with pleaſure on the renown of his pupil, and trace every heroiſm of his life with ſingular admiration, when we view the inſtructor ſo truly venerable and engaging. The painter has been more completely happy in the execution of Chiron than Achilles. The warrior wants the calm attention due to the guardian of his infancy.

DUKE OF G--------R.

The four Bulls, a Fable.

It is hard to diſcover what could be the painter's reaſon for chooſing ſo uninviting a ſubject. We own the moral of the tale reads well, but for the pencil, no ſcene could be rendered more flat and unintereſting. His bulls, conſidered as bulls, are very tolerable beaſts, but as it muſt be confeſſed they have not the art of ſtarting from the canvas, we trace no great ſigns of taſte in the compoſition. Probably they were meant allegorically, as there are ſeveral unintelligible figures ſcattered about the painting, which we cannot think have great concern there.

BISHOP OF G--------R.

Pride and Parſimony.

The above characters are perſonated by females, and heightened with all the traits that can conſtitute the paſſions they repreſent. Indeed, to ſo great a pitch has the painter carried his inveteracy againſt theſe very engaging ladies, that he has not left them

them a ſingle feature to palliate their deformities. To add to the horrors of the ſcene, they are eagerly catching at a mitre, which appears pendant over their heads. A buſt of POPE weeping is repreſented at a little diſtance.

DUKE OF GR----N.

1. *The Ghoſt of Junius.*

A very decent compoſition, conſidering its principal figure is unſubſtantial. Junius has loſt the charms he poſſeſſed when living, and unwiſely judged it immaterial to ſubſtitute others in their room, when dead. As a ghoſt, he makes confeſſedly a moſt formidable figure, and ſeems landed with an intention to frighten the living into a compliance. We are not able to diſcover the character to whom the ſpectre addreſſes himſelf, but conjecture it repreſents ſome enemy, whom he vilified before his change of reſidence.

2. *Lucius ſpeaking in favor of a Ceſſation of Arms.*

Vide Tragedy of Cato.

Had not the painter been ſo communicative as to have acquainted us this honorable piece of antiquity was intended for one of Cato's ſenate, we certainly ſhould never have found it out. His figure breathes none of that ſublimity for which the defenders of his cauſe were ſo celebrated, nor has he that grave compoſure in his looks, which ſo neceſſarily befits a ſenator. Lucius's ſentiments (Mr. Addiſon informs us) were honeſt and laudable. The painter (as they are quite out of his way) has not been able to mangle *them*; ſo we may conjecture that the olive-bearing ſtateſman is ſtill honeſt within the canvaſs.

MARQUIS

MARQUIS OF G-----.

The Flitch of Bacon.

It is needleſs to give an hiſtorical explanation of this picture, the circumſtance being ſo well known. In our critical remarks, which ſhall be brief, it will be ſufficient to obſerve that the painting is delightfully pleaſing, and finiſhed in a moſt elegant ſtile. The contented couple are the pictures of happineſs, untinctured with the follies of the age. Convinced of the abſurdity of neglecting each other in public, they ſeem only bleſſed in a mutual intercourſe of ſmiling affection. In ſhort, candor obliges us to hold them to view as the beſt ſketched characters we have yet met with of the kind.

LORD GR------R.

1. *Achelous and Hercules.*

Hercules catching his rival in ipſo facto of corrupting Deianira's morals, menaced deſtruction, and was with difficulty appeaſed by Achelous' preſenting him with the horn of plenty. The figures are good, only Hercules is pourtrayed rather too frightful. In the contention, his phyſiognomy ſeems more calculated to inſpire terror, than any other attribute we expected from his divinity. The cornucopia is abundantly rich and gaudy, but we think too much inlaid with gold.

2. *The Snail drawing in his Horns.*

A moſt laughable ſubject for a maſter! and to add to it, we loſe the greateſt beauty of the piece by the reptile hero's refuſing us a ſight of his honorable diſtinction. It is generally noticed that the ſnail withdraws his horns through fear, and yet we cannot think that a motive on the part of our gentlemen,

tlemen, as there is no object in view but a fool at ſome diſtance, who appears reading a billet-doux on the other ſide of the ſcene.

EARL OF G---F--D.

Diagoras dying in the Arms of his Children.

This truly venerable character is reported from hiſtory to have been ſo tranſported at the ſucceſs of his children in the Roman games, that he died in their arms with ſucceſs of joy. The ſubject is beautiful, and executed in a ſtile equal to its value. The calm reſignation of the father, welcoming his laſt moments, is admirably painted, nor can we ſpeak ſufficiently in praiſe of the paſſions ſo expreſſively deſcribed in the features of his ſons.

LORD G. G-----NE.

1. *Prince Ferdinand at the Head of his Troops.*

An attempt as bold as the execution is miſerable. So far from preſenting us with a prince and a warrior, the painter has hardly allowed his hero the figure of a man. We ſhall not waſte criticiſm on the many errors of his piece, but only counſel him, immediately after the exhibition is cloſed, to conſign it to eternal oblivion.

2. *The Poet Horace flying from his Colors.*

It muſt be owned this piece is rather ſuperior in deſign and propriety of attitude to the laſt. The figures have eaſe and expreſſion. Poor Flaccus, who never ſhould have been brought on the ſcene on the ſcore of military miſhaps, is a very laughable hero; ſo that while we commiſerate his misfortune, we cannot help ſmiling at the woeful diſplay of his timidity.

3. *Miniature*

3. *Miniature of the King of Pruſſia.*

Why this artiſt ſhould always wiſh to ſhew his ſkill in military ſubjects is ſomewhat ſurprizing, conſidering his inability in that ſtile of painting. His Pruſſian Majeſty is highly unworthy the great original from which the likeneſs is ſuppoſed to be taken. Too great a weight of fleſh, joined with a heavy unmeaning eye, are glaring inconſiſtencies, which our painter has moſt wonderfully fallen into: and how he could beſtow ſuch impolitic attributes on ſo great a general, is far above our comprehenſion to unravel.

SIGNOR G------I.

Orpheus giving Life to Woods and Rocks.

The muſician, we are to take it as granted, has an inexpreſſible power over the ſyſtem of melody. That circumſtance of his perfection muſt inevitably be ſuppoſed in painting. However, it is by no means our intention to diſpraiſe the ſcience, or condemn the perſon of Orpheus. The painter has done him ample juſtice, nor ſhall we attempt to diminiſh the merit of ſo capital a performance. We only hope, that in his future pieces, he will oblige the world with ſomething more connected with painting than the ſubject of muſic.

SERJEANT G----.

A whole Length Figure of Juſtice.

Impartiality, unbiaſſed by private views, has been our invariable guide in the judgments we preſume to paſs on the merits or deficiencies of ſo many noble and celebrated maſters. From our ſtrict obſervance of this conſideration, we cannot omit the praiſe due to this truly ineſtimable painting. More accurate judges may poſſibly diſcover ſome

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minutiæ of errors in their microſcopic criticiſms that eſcape a liberal admirer. We can only give it, as our united ſentiments, that Juſtice has never been more amiably pourtrayed, or executed with greater judgment, than in the admirable figure before us.

HONORABLE COL. H------T.

Diomed and Ulyſſes bearing off the Palladium.

So few bad pieces are to be met with in this collection, that it is but a repetition of the ſame compliment, to pay a juſt tribute to the ſeveral merits of their maſters. The painting before us is worthy every commendation we can beſtow on it. For boldneſs of execution, it far exceeds the generality of thoſe we have offered, and cannot fail to deſerve the admiration of the moſt critical obſervers. Diomed is the character we are particularly led to conſider, and the coloring charms us. He is all we can wiſh, when we figure to ourſelves the perſon of a hero.

LORD H--KE.

1. *Achilles rendered invulnerable.*

Thetis, the goddeſs, mother of this Grecian champion, is ſaid to have dipt her darling in the waters of Styx, and thereby rendered him proof againſt all the Trojan artillery, except in the heel. The painter has diſcovered great ſkill in his attitudes, and finiſhed his piece in the true ſpirit of juſt coloring. Achilles, with his young face, promiſes all the glories ſo nobly fulfilled in his future life. This picture, whilſt it is a chef d'œuvre in painting, exhibits a very uſeful moral to the mothers of this modern and inglorious æra.

2. *Britannia with her Spear and Shield.*

As this is a ſubject which has of late been almoſt

totally neglected, it claims a double ſhare of our praiſe from the propriety of the thought, and the execution of it. Britannia has, we think, rather too mournful a face on the occaſion, and the veteran beſide her appears, without any reaſon explained, to make a party in her concern. The noble artiſt has certainly ſucceeded beyond our hopes in the excellence of his piece; but we ſhould have been better pleaſed had he given us a key to thoſe myſterious parts, which we, who are out of the ſecret, are not able to unravel.

VISCOUNT H---.

A Storm at Sea.

Not amiſs, conſidering the difficulty of doing juſtice to ſuch a buſy ſubject. His half-veſſels are characteriſtic, and at the ſame time have ſaved him ſome trouble by their demi-demands on his pencil. His fleet braves the pelting of the ſtorm very heroically, though the admiral, who is viſible, in ſpite of the confuſion, appears within a hair's breadth of ſinking, in the general calamity.

HONORABLE SIR W. H---.

Achilles in Armour.

Unhappy ſhade of ſo valorous a chief! May thy manes never be made acquainted with the ſtrange metamorphoſe put upon thee by a Britiſh painter! To have done with exclamation, we are ſorry to pay ſo ill a compliment to this very celebrated artiſt, as to aſſure him that his warrior is by no means anſwerable to the ideas we had formed of the mighty ſon of Peleus. His countenance, dreſs, and figure are all full-mouthed witneſſes to his condemnation, and ſo eloquent in favor of the contrary party, that they leave not a wreck behind, for poor Sir William to lay hold of. This is not all

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the fault our criminal ſtands accuſed of. The tedious length of time, with the waſte of coloring to no purpoſe, before the piece was completely mangled, are all unanſwerable accuſations, and prove him a painter undeſerving the favor of the public.

EARL OF H------DON.

A Miniature Face of Helen.

The wanton fair has every grace of feature neceſſary to ſtamp her a finiſhed courtezan; though the painter has been rather too ſevere in delineating her characteriſtics, and has ſcattered ſuch a profuſion of rouge indiſcriminately over her face, that we ſhould take her to have been a drunkard, as well as ſomething worſe. Added to this, ſhe has ſo maſculine an air, and ſo unnatural an elevation of her hands, that we take it for granted the artiſt blundered in the character, and judged ſhe was ſome Grecian actreſs of old time.

C-----S J--K----N, Eſq.

The Ladder of Ambition.

We may venture to pronounce this a very promiſing painter. He ſeems to have well ſtudied the delicacies neceſſary to form a complete artiſt, and ſucceeds particularly well in the diſplay of them. His ladder is certainly higher than we ſhould have expected, but its ſteps are ſo exceedingly true in the perſpective, that we are invited to its ſummit without any injury to the nicety of our feelings. We wiſh him that ambition he ſo critically deſcribes, and doubt not but it will lead him to the golden recompence of merit.

EARL OF J------.

Eve tempted by the Serpent.

By the blooming elegance of our general mo-

ther's perſon, we ſhould judge the painter to have copied the figure from ſome Britiſh beauty of the age. Different enquiries will fix on different ladies as the moſt natural originals in ſuch a caſe. For our parts we meddle not with——affairs. The ſcene is well deſcribed and embelliſhed in a maſterly taſte. Eve has in her all that we think lovely, but ſpeaks, in the language of the eyes, her ſubjection to female frailty. One thing will plead in her behalf — The artiſt has given her a very perſonable ſerpent.

LORD I----M.

Prometheus chained to a Rock.

The vulture, which we ſee making a meal of the poor criminal's entrails, is admirably calculated for the office, nor has the painter been ſparing of his horror, in finiſhing his hero's ſacrilegious face. Prometheus is ſo far from moving our pity, that we think the puniſhment too refined for ſuch a hangdog. The artiſt, however, is anſwerable for all the unjuſt additions he has been pleaſed to make on the ſubject of his priſoner's ill deſerts; we only follow the clue he gives us, when we pronounce the figure to be truly in the Tyburn ſtile.

ADMIRAL K-----.

1. *Achilles in dudgeon.*

Achilles has a ſublimity in his anger, which ſerves as an excuſe for diſfiguring ſo noble a ſet of features. We cannot think the artiſt happy in his choice of a ſubject, though he is perfectly a maſter in the execution of it. The ſerious reſentment viſible in the warrior's countenance commands our attention, and when that is once given, the applauſe ſo critical a piece of painting merits, can by no means be withheld. The ſcene is ingeniouſly calculated

culated to ſuit the paſſions of the character, and preſents us with a kind of ſilent ſurly gloom on every ſide—On the whole the piece is very capital, though rather unpleaſing in its hiſtorical matter.

2. *The Contention of Ajax and Ulyſſes.*

There is a kind of vehemence, if we may be allowed the expreſſion, that gives a very agreeable pathos to the painting before us. Ajax preſerves that fire, ſo inſeparable from his character, as delivered from hiſtory, and engages us greatly in his behalf by the openneſs and honeſty of his countenance. The artiſt has given him the attributes of true valor, unmixt with policy, whilſt he has ſhewn himſelf equally excellent as an hiſtorian and a painter, in abundantly characteriſing the latter quality in Ulyſſes. We may, without flattery, declare this a moſt beautiful repreſentation of the circumſtance on which the ſubject is founded, and hope its immortality will be equal to its excellence.

SIR JOHN L---.

Anniceris exhibiting his Skill in Chariot-driving before Plato.

This ſage philoſopher, at a time when Anniceris was applauded with the united acclamations of innumerable ſpectators for his extraordinary ſkill in never driving out of the ſame track, was the only one who condemned the diſpoſal of his time, and argued in oppoſition to the depraved taſte of the times. The figure of the venerable counſellor is pourtrayed with great juſtneſs and beauty; but that of Anniceris muſt be confeſſed ſuperior in point of warmth of coloring and expreſſion. The vacant look, contemptuous ſneer, and profligate appearance he exhibits, are truly characteriſtic, and well finiſhed. If the painter has been guilty of any error in his deſign, it is, we think, in having

delineated

delineated too great a number of female faces in the group. The ladies of that age would not certainly either have countenanced the manners or the man.

LORD LE D--------.

Silenus mounted on an Aſs.

The painter has done great juſtice to his toping hero, in the propriety of his perſon and features. He appears a true jolly blade, and wants neither power or good-will to make himſelf maſter of his part. The difficulty of pourtraying ſo inconſtant an attitude as that of Silenus ſpeaks greatly in favor of the artiſt's ſkill; nor are the emblematical figures beſide him leſs proofs of the drunkard's character, or the painter's taſte. We beg leave to point out one error in the compoſition, which is, that the aſs has more the look of a gentleman than his maſter.

M. OF L-------.

Hercules and Omphale.

That a hero, invincible in battle, ſhould not be equally proof againſt the cannons of the fair, is a truth ſo neceſſary to be taught the moderns, that antiquity has been replete with examples for their inſtruction. Hercules, after his many valorous feats of courage, confeſſed himſelf the ſlave of Omphale, and, to give her pleaſure, accoutred himſelf in her habit, and reſigned his own to the lady. We cannot laviſh many compliments in praiſe of this painting, as its perſonages are very ill calculated to repreſent the characters it appears to draw. Hercules is diminiſhed into a poor dwindled beau, ſeemingly of the preſent generation, and has changed his perſon, as well as dreſs, if we may judge from the inſignificancy of his looks. In ſhort, it is

an

an under-rate piece, and can never pleaſe, even on a ſlight examination.

LORD L------N.

1. *Paris and Helen.*

The rape of Helen is a circumſtance which ſo frequently occurs to our remembrance, that it will be needleſs to give any embelliſhment to our criticiſms by ſketching the outlines of the affair. The painter has given ſuch additions to the characters, as hiſtory left us to imagine without particularly expreſſing them. For inſtance, he has made Paris an emaciated rakiſh-looking debauchee, who ſeems to tell you by his appearance, that from his firſt approach to manhood, he ſpent the greateſt ſhare of his hours in a bagnio. Helen is equally characteriſtic. The furniture of the chamber is entirely novel, and beyond our explanation. The chief paintings ſuppoſed to compoſe a part of it are; a head of Henry II. a view of H-- park, Worceſterſhire; portrait of a nobleman, which we gueſs to be the deceaſed father of the owner of the manſion; another portrait of a b—p, much mangled, as indeed are the reſt of the collection.

2. *Mars and Venus diſcovered by Apollo.*

Nice critics would probably ſay on this ſubject that the ſcene is too highly painted, and beyond the limits of reaſon or delicacy. The perſonages are to be ſure in ſo critical a ſituation, that we cannot favor the world with a minute deſcription of the beauties they diſcover. Let it ſuffice that we compriſe the whole of our more private obſervations in this ſhort ſummary. Mars and Venus would be the completeſt of their ſex, were they employed in a better purpoſe. We are led to wonder why Sol ſhould be habited in lawn ſleeves.

3. *The*

3. *The Deſerted Village.*
Vide Dr. Goldſmith.

So deſert is the view before us, that we can hardly diſcover any ſubject either for flattering or malicious criticiſm. There is ſcarcely a tree to be ſeen, and the few which are left, are ſo completely ſtripped of their verdure, that it is almoſt impoſſible to diſcover any other than withered leaves and ſhattered branches. The painter has had little trouble in the execution of his piece; and if it is, as he has told us, a view in W--ſhire, we are ſorry the county ſhould have in it a ſpot ſo thoroughly wretched.

HONORABLE T----- L-----LL.

The Temple of Calumny.

The crowded figures which ſo abundantly ſwarm on every ſide of this painting are certainly characteriſtic, and ſuitable to the times. To pay their court to ſo courteous and frequented a goddeſs as Detraction, is a pleaſing office to more than one half of the world. Thoſe who have no cauſe for entering the ranks, will readily invent ſome plea in their defence; ſo that calumny is in little danger of being neglected. The painter has been very ſevere in the diſplay of his perſonages. We recollect ſeveral living faces in the group, and particularly one whole family in the male branch. An old man and his three ſons, all eager in paying their devoirs. *N. B.* Theſe ſuitors ſeem to have onee been votaries to the goddeſs Flattery.

J---S M--PH--SON, Eſq.

Arachne changed to a Spider.

The artiſt has ſo ordered the machinery of his piece, that we behold Arachne in all her glory on one ſide the canvas, and an overgrown Spider, ſuppoſed

ſuppoſed to be the ſame lady in a ſecond form, on the left. The coloring is very nicely laid on, and the character finiſhed with great juſtneſs. The Spider, which is of ſuch a magnitude as to admit expreſſion of features, ſeems to lament her falſely placed ambition, when in her priſtine ſtate; and through a reſolution to put an end to every thing which may boaſt of merit, appears ſcattering her poiſon over an edition of Homer's Iliad.

DUKE OF M--CH---R.

A whole Length of Phaon.

There is a boldneſs in the execution of the figure. Its attitude is ſtrikingly critical, and preſerves a maſterly correſpondence of beauties, that forcibly attracts our admiration. The features are noble, particularly the upper part of the face, which diſplays an elegance of deſign, and height of painting, ſuperior to the unanimated deſcription of words. We would recommend the ladies to give this piece as ſlight an examination as poſſible. The temperature of the climate is not ſo regular, but that it may now-and-then admit of unlooked-for circumſtances; and ſhould ſome Britiſh love-ſick damſel pay her devoirs to the painting, we are fearful the amiable connoiſſeuſe who claims it, will not eaſily be induced to part with ſo eſtimable a treaſure.

EARL OF M-------D.

Lycurgus giving Laws to the Spartans.

We feel a pleaſure in being able, amongſt the variety of paintings which preſent themſelves to our conſideration, to condemn ſo few in terms beyond a friendly hint, or gentle caution. The maſters engaged in this ſociety have been ſo critically nice in finiſhing their pieces, that there is little room for ſevere diſapprobation in any ſingle painting. That

before us is completely executed, and in a ſtile ſomewhat different from the generality of the collection. Lycurgus's figure is pourtrayed with abundant delicacy, and preſerves a pleaſing antiquity in habit and features. We judge the painter to have uſed ſome ſecret art in diſplaying his hero, as the other counſellors who compoſe the aſſembly ſeem, on compariſon, a mere ſet of moving wax-work.

LORD M--B---NE.

The Death of Narciſſus.

The unfortunate exit of this fond youth need not be repeated, nor is it neceſſary to acquaint the reader how dangerous is the paſſion of ſelf-affection. So far as to the moral of the piece. The merit of its compoſition is certainly viſible in every embelliſhment it contains. Narciſſus has all that languiſhing delicacy of features proper for his character, and exhibits a pleaſing and enlivened comment on Ovid's narrative. We think this artiſt very great in the ſtile of painting he particularly follows, and hope he will not loſe ſight of ſo engaging a ſubſtance.

LORD M---S---TH.

1. *Folly mounted on a Car, drawn by Prodigality, Debauchery, Deluſion and Deceit.*

Surely the taſte of ſuch a painter muſt be highly vitiated, or he would have indulged us with a more pleaſing diſplay of his genius. The piece, however horrid the ſubject, is ſtill well executed. Folly is depictured in the character of a modern fellow of ſpirit, accoutred in the true ſtile of buckiſm, and as ridiculous in the lifeleſs apathy of his features, as in the choice of his dreſs. The harneſſed groupe are equally well deſigned, and ſatirized very emblematically. We would adviſe their driver to part with his four ſteeds as ſoon as poſſible. With the aſſiſtance

aſſiſtance of Tatterſall he may find an abundance of bidders. In the mean time, to conſole himſelf for the adieu, we recommend ſober hours, and gentle exerciſe on ſome of the weſtern ſtages.

2. *The Figure of a Courtezan, full Length.*

Whether his Lordſhip intended this for a Britiſh or a foreign w---, modern or antient, we pretend not to determine. She has all the audacity and diſſimulation common to either time or country, and may be pronounced perfect—*in wickedneſs*. Should this piece be intended for ſale, we counſel the world, for the ſake of their health and purſes, not to make ſo dangerous a purchaſe, as her alluring features may tempt them to try---if there be poſſibly originals of the kind.

HONORABLE GEN. M------N.

Whole Length of Annibal.

The veteran demands the tribute of applauſe moſt forcibly, nor can we refuſe it to ſo noble a champion, or ſo admirable a painting. His perſonal grandeur and magnanimity are beautifully expreſſed in his figure and features, and charm us with the external qualifications of a hero. The wounds he appears to have received are heart-felt circumſtances in attracting our admiration. They are excellently deſigned by the artiſt, who, we think, merits a conſiderable ſhare of commendation.

LORD M-----VE.

1. *The Death of Æſchylus.*

Hiſtory reports this poor fellow to have been ſlain, from the reſemblance of his head to the ſummit of a rock. Our readers muſt know it was a bald pate, and a bird of prey through miſtake, let fall a tortoiſe on it, with intention to break the ſhell. Unhappy Æſchylus' cracked ſkull paid ſorely for the experiment. The ſtory is very naturally

 deſcribed

deſcribed in the piece, and the hapleſs victim's bald crown moſt expreſſively depictured.

2. *Repreſentation of a huge Statue of Neptune, diſcovered in the Ruins of Troy.*

Had not this painter been ſomething more than tolerable in his compoſitions, the preſident could never have ſuffered ſo unwieldly a piece to have intruded on the ſymmetry of the collection. Omitting the extraordinary ſize of the painting, and the ſurprizing bulk of the figure, we have few faults to find with this ſpecimen of our artiſt's merit. The limbs of the ſea-deity are well finiſhed, and the proportion critically obſerved. It may be hinted, that Neptune has not a ſufficient proportion of the honeſt Tar in his countenance; but then we muſt conſider him in office. Such a circumſtance often varies the regularity of the features prodigiouſly. However, we may with reaſon congratulate the country that poſſeſſes the original ſtatue of this tremendous ſon of Saturn.

DUKE OF N-----K.

The Death of Anacreon.

We ſhall leave moralizing on this untimely event to ſeverer critics, to thoſe more intimately experienced in the dangers ariſing from the juice of the vine. To die by that which is deareſt to one cannot, however, be thought a very cruel fate, nor has Anacreon any extraordinary reaſon to grumble at his exit. The painter has given us a very true and finiſhed portrait of a drunkard, and not ſimply a drunkard, but one of faſhion and quality; not that the viſage of his hero diſplays any thing beyond the uſual rank of Bacchanalians. We diſcover Anacreon to have been of high blood by ſome diſtinguiſhing marks, unknown to common phyſiognomiſts, and unbelieved by thoſe who are not modern adepts in nobility.

LORD

LORD N--TH.

Atlas ſupporting the Univerſe.

A ponderous ſubject moſt ponderouſly deſcribed! The painter is no fool, however. He has beſtowed a moſt immoderate bulk of fleſh on his very conſpicuous character, and rendered him every way equal to the taſk required. After all theſe well-managed proprieties, we think the diſtortion of features in this gigantic porter by no means of a piece with his ſubſtantial powers of body. It is an injuſtice to his corporeal accompliſhments, that his face ſhould give the lie to their perfection.

LORD O----W.

The Fox and the Ape.

Vide Æſop.

The painter has enriched his fable with a variety of figures, all tolerably executed. The Ape, whom Æſop had lately celebrated as monarch of the beaſts, is diſcovered enſnared, and unwittingly entrapped by the ſubtlety of Reynard. Words are unable to give a juſt deſcription of the ſtrangely fooliſh figure he makes in his unexpected confinement. The Fox, who is reading him a lecture on the changes of fortune, is pourtrayed with the features of a ſatiriſt, and ſeems pointing the grand force of his arguments to the coronet, which totter's on the depoſed ſovereign's head. In ſhort the piece may be pronounced an admirable ſatire on the brute creation, and excellently calculated to the ſubverſion of coroneted monkies.

DUKE OF Q--------.

1. *The Gates of Hell.*

Vide Milton's Paradiſe Loſt, book 2.

When we pay a compliment to the painter's excellence

cellence as an artiſt, we cannot help forming very unfavourable ideas of him as a man. To be ſo compleatly horrid in the execution of his ſubject, ſhews a fertile genius, but by no means a liberal ſoul. Whence he could have extracted ſo many frightful ſpectres we cannot conceive, unleſs from a depraved imagination, ever ready at terrible machinations. We beg his pardon for ſtepping aſide from our regular plan, to condemn him for what painters ſhould rather judge a virtue than its contrary.

2. The Death of Herod.

This is the leaſt indelicate of the two proofs of our artiſt's choice in his paintings, and will admit of ſome ſmall degree of commendation. Herod is repreſented to be what depravity of morals and profligacy of life muſt have rendered him, and excites in us a kind of ſatisfaction at a judgment ſo merited, inflicted in ſo critical a moment.

EARL of R---B--Y.

The Hand of Munificence ſtopped by a Figure repreſenting Frugality.

The laſt perſonage is the only commendable beauty in the piece. Her eye and complexion are figuratively calculated to convey a true repreſentation of her concern in the ſubject. Munificence wants much of that ſoftneſs and benevolence ſo neceſſary to her character. The natural degoût of the ſubject will, we expect, if the painter propoſes putting up his piece to ſale, prevent the accompliſhment of his wiſhes.

EARL of S-----CH.

1. Mahomet's Paradiſe, with a Variety of Figures.

The houries which compoſe the chief part of this painting,

painting, are juſt the merry wanton laſſes we are taught to expect from the aſſeverations of their creator; nor are the happy ſouls juſt launched over from their mortal habitation leſs pleaſed with the ſituation. Unbounded love reigns throughout the whole. It is rather too highly colored in the back ſcenes, when examined by an unintereſted connoiſſeur.

2. The Traveller benighted.

Our attention is drawn to a gloomy ſcene, which repreſents the night far advanced, and diſcovering nothing to the view but wilds and deſerts. The figure which compoſes the hiſtorical part of the piece, ſeems agitated beyond deſcription, and ſo bewildered in fruitleſs ſearch, that he finally reſigns himſelf to the direction of mere chance. Such, at leaſt, are the obſervations we are led to make on the ſubject, and ſuch the Traveller's expreſſion of features ſeems to authorize. We have only one fault to find with the piece in general, which conſiſts rather in the deſign than the execution. The Traveller's pockets appear ſo completely charged with proviſion, that he may reaſonably wait the approach of morning, being in no great danger of *ſtarvation.*

SIR G. S---LE.

Magna Charta ſigned by King John.

We may call this a truly Engliſh piece from a truly capital maſter. Its ſubject is animating, and the execution of it magnificently beautiful. There cannot be found greater firmneſs and expreſſion of features, than in the viſage of the barons, who almoſt breathe the accents of liberty from the canvas. The artiſt bids fair for fame, and will, we hope, be as happy in the finiſhing of his pieces, as he is in the choice of his ſubjects.

VISCOUNT

VISCOUNT T-------D.

The Honey Moon.

The figures are prettily deſigned, but the coloring indiſcriminately laid on, and by much too faint. The gentleman wants that lively bloom neceſſary for a bridegroom, and the lady that glow of affection uſually ſeated on the cheek of a bride. The attitudes are good, but ſeem incapable of producing the effect deſigned by the painter. We think he might better have called his piece, "A Satyr and Venus," and are ſorry to ſay we have no very promiſing hopes of this artiſt's future claims to our patronage—at leaſt in love ſubjects.

LORD V------A.

The ſacred Rights of Priapus.

Fye, fye, ſo obſcene an artiſt! How can we pretend to criticize the parts of a performance, where the whole is too ſhocking to bear examination. Whatever may be the future fate of this immodeſt piece of painting, the reader may be aſſured it is too well executed to be deſerving a place in any exhibition.

LORD V-NE.

Jaſon in the Embraces of Creuſa.

A very chaſte, moral, and virtuous performance! Jaſon has in his viſage all the fear of a huſband, who expects every moment to be ſurprized by his lady, and Creuſa turns aſide her head as if moſt cordially unwilling to conſent to the intruſion. Whether it be meant to ſhew how conſcious guilt is in the commiſſion of its crimes, or how admirable we can diſfigure our illicit intentions under the maſk of hypocriſy, we cannot abſolutely determine. However, the painter has made his characters anſwer the double purpoſe.

AN

AN

APPENDIX

TO

SKETCHES FROM NATURE.

ADDRESSED TO

SIR JOSHUA REYNOLDS,

PRESIDENT OF THE ROYAL ACADEMY FOR THE IMPROVEMENT OF THE POLITE ARTS.

TO

SIR JOSHUA REYNOLDS,

SIR,

I TAKE the liberty of introducing to you the following exhibition, becauſe in this country you ſtand unrivalled as an artiſt, and therefore will be a competent judge of the merit or demerit of the ſeveral performances, which now await the award of your ſuperior judgment.

To a man who for a ſeries of years has ſucceſsfully employed his pencil to his own honour and profit, and to the ſatisfaction of the public, it will be a pleaſure to examine a collection, on which the microſcopic eye has never glanced; particularly ſo, conſidering that the originals are celebrated for their marked characters in public life.

I know they are emulous to appear to as great advantage as poſſible, and though I have thought proper to give them only in the initials, your penetration will find them out by their bruſh; but leſs accurate obſervers, while they attribute unmerited excellence to any of them, may flatter themſelves that they know the painter, and be pleaſed with the picture.

Appriſed as I am that you are not only an excellent but a liberal and a generous artiſt, I open this exhibition to you in hopes you will applaud where you can, and condemn with candor.

Of all the painters in the kingdom you have the reputation of being the beſt judge of ſymmetry. It is in this that I court your criticiſm, and as deformity is not without its rules, wherever you behold it in a picture, you may depend on it that the artiſt did not loſe ſight of it in the original. The adage is too common for you to be reminded that every

human being, however hideous in feature or figure, conſiders itſelf handſome. It is from hence very well accounted for that you have ſo much buſineſs, becauſe it is not beauty alone you live by; but deformity in all its ſhapes.

Who in the pride of their hearts, whether to gratify themſelves in your oily mirror, or to perpetuate the remembrance of their perſons beautiful or deformed, but would ſeek out Sir Joſhua's delectable hand for the purpoſe? There is none more capable of it. Yet, Sir, great as you are, there are bounds to your abilities. Alas! you can only give us the exterior, which like a lifeleſs ſtatue calls to our recollection the original. The molten clay, animated by Promethean fire, pampered and made up to ſtrike your diſcriminating eye, is all you can take, and, by the aſſiſtance of art, exhibit in it all they gaiety of colours beyond the friendly expectation of fancy.

My purpoſe is more extenſive; I have ſelected pictures from the mind as well as body, and my artiſts have attempted the *vrai ſemblance* of the inward man.

The modern cuſtom of exhibiting pictures annually is a laudable one; it makes merit known which otherwiſe might be buried in obſcurity; I ſubmit this to you, in the full perſuaſion that if it be worthy your patronage, it will meet with encouragement, and of courſe give me the pleaſing opportunity at a future time of publiſhing a ſecond catalogue.

Your's

THE COLLECTOR.

APPENDIX.

THE ——.

Adamanthea——Jupiter's Nurſe in Crete.

THERE are ſome defects in this piece: the cradle is too antique, and reſembles more a fiſh baſket than a nurſe's convenience to lull an infant to ſleep; beſides the painter, to elude the hiſtory that Jupiter was ſuſpended when a child in his cradle on a tree, as a proof that he was neither in heaven or on earth, has placed the cradle in a palace, himſelf rocking it with one hand, while the other is employed in a manual ſalute of Pinchey the jeweller, who has honoured him with the firſt ſight of a pair of new-invented ſnuffers. This is rather an unequal piece, and nothing makes it paſſable but the relief, which repreſents Nero fiddling while Rome was burning.

2. *Adraſtus, King of Argos.*

An excellent performance! and apparently the painter's *chef d'œuvre*. The refuge of Adraſtus to his grandfather Polybius to avoid the perſecution of Amphiareus, who had ſeized his dominions, is very finely exhibited, and in a moſt ſtriking manner. God forbid that the painter has choſen this ſubject from any thing in his own experience; yet from the army in the back ground commanded by generals, called the Seven Champions, who all periſhed in the deſtruction of Thebes, one would imagine that our artiſt had the Northern Columbia in view, alluding to the two H—'s, Cl—n, C—n—s, B—g—e, G———t,

G——t, and P——t, as the Seven Champions employed by a Britiſh Adraſtus for the deſtruction of a revolted people, who, inſtead of ſubduing, they left unconquered and returned to their own country, from whence their king afterwards fled to his grandfather's dominions for refuge and ſafety againſt the vengeance of his oppreſſed and ruined ſubjects.

3. *Somebody, making his friends his footſtool.*

This is a noble portrait, and a great likeneſs; it would make a figure in a gallery if it had been a little more majeſtic. The contour is well preſerved, and we think the painter a droll fellow in his deſign, which he has converted from that line in ſcripture, "and I will make my enemies my footſtool." The other part of the canvas is filled up with peers and paraſites ſneering at the painter's footſtool, while they are glorying in the ſpoils of their deceit.

THE Q——.

Nobody receiving preſents from her courtiers.

Some of the traits of this portrait are very ſtriking; ſeveral noblemen are making her M——y preſents, but there is a want of grace in their attitude, probably becauſe they make the preſents as their own, inſtead of the perſons from whom they received them, and for whom they at the ſame time profeſs the higheſt regard. This pleaſing inoffenſive figure ſeems by her appearance to denounce, that in taking ſhe does honour, and that acceptance is her favour.

LORD B---N.

David and Uriah.

The ſtory of David's placing Uriah the Hittite's huſband in front at a battle that he might be killed,

in

in order that David ſhould afterwards enjoy his wife, is ſo well known that we need only refer to ſcripture for the particulars of it; a picture therefore of this ſort, and ſo completely finiſhed, muſt be admired by all lovers of painting of the hiſtorical kind. The painter, though verging on eternity, has left poſterity this performance as his maſterpiece, that the world may know he not only *read* ſcripture but *practiſed* it. He has not been very exact to the original; inſtead of placing the Hittite in battle, we ſee him in the back ground, as if about to extricate himſelf, while Uriah is under ſtrong courtſhip by David *.

2. *A late Secretary.*

The artiſt in drawing the outline of this portrait ſhews a mean capacity with wit that will not fill a nutſhell; with manhood that gave way to every proof, pliable to every word; with literature that diſgraced the character of his maſter: he had grimace which paſſed for politeneſs; promiſes for ſincerity, and lies for promiſes. Several general officers are frowning upon him, becauſe, after a ſpeculation in the army department in the midſt of a war which his councils contributed to involve us in, he had the modeſty to confeſs his incapacity. He is painted ſmiling at a grant of 2000 l. a year.

LORD B——P.

The ——ſhire Militia in Line of Battle.

From the very ſlender intimation allowed us in the title, we muſt ſuppoſe this corps to be on review

* This artiſt choſe his ſubject from his own experience: about fifteen years ago he was connected with a lady whoſe huſband he had ſent abroad, and by whom he had a ſon, which a few days after it was born he made a cadet of at half a crown a day, to the prejudice of many worthy officers who had children of a proper age to be inducted into ſuch employment.

only,

only, as there is no viſible oppoſition to give authority to the contrary conjecture. It is matter of ſurprize why the Flints ſhould appear to perform their neceſſary function, without any influence on the other tractable materials of the firelock. The painter has been mum. The ſky appears ſerene, and the ſeaſon dry. Where then can be the deficiency? From the ſarcaſtic ſneers of ſome of the *corps de reſerve*, we ſhould gueſs it to lie in an omiſſion of gun-powder.

Hon. CAPTAIN B—T——E.

The Children in the Wood.

Had the poor babies been perfect in their parts, the tear of pity might with all propriety have flowed in commiſeration of their perſecutors barbarity; but to ſee two huge overgrown brats, either a match for *young Hercules*, ſtalking barefoot about the woods in ſearch of blackberries, pleads very ſufficiently for a very contrary emotion of our paſſions. The bigger boy appears more calculated for plundering his uncle, than ſtripping naked thro' obedience; and the younger who is a good promiſing lad, ſeems rather to be ſtarving from ſome miſdemeanors of his own, than the avarice of his guardian.

CAPTAIN ST— B———.

Catherine and Petruchio.

This very billing pair are admirably expreſſive of their non-original characters: the painter need not have gone far for a ſubject; and though the perſonages could not have been ſaid to ſit for their pictures, we might with propriety change the term of their poſition to *fight*. The lady is endued with ſuch an uncommon warmth of temper, that a ſingle inch of coloring has been hardly adequate to the

taſk

taſk of disfiguring her Petruchio meets her, ſword in hand; an ungentleman-like defence, it may be hinted. The honorable painter has however excuſed the ſeeming incongruity, by ſubjoining in a note below the margin, that the paſſionate ſwain once drew his weapon in defence of her ladyſhip; and report ſays, it has never been ſheathed ſince. The execution is admirable throughout.

J——M B——CK, Eſq.

Portrait of Carr, Lord Somerſet.

This diſgraceful minion of one of our Engliſh Kings is handed down from hiſtory as a moſt complete adept in the ſcience of villainy; nor was lady Frances Howard, the divorced wife of an Earl of Eſſex, in any reſpect inferior to him in the accompliſhment of their treacherous machinations: Sir Thomas Overbury fell a victim to the criminal weakneſs of the one, and the more ſavage vengeance of the other. Lives tinctured with ſo black a dye could not terminate with any degree of tranquillity; conſcience gave ſo much ſevere cauſe of repentance for having acted in union with a woman whoſe principles were ſo glaringly in oppoſition to virtue. The features of the portrait are well finiſhed, and may be held up as an authoritative check to the confidence ſo frequently placed in ſuch of the female ſex as have publicly avowed their loſs of honor and affection.

EARL OF C----------,

Dr. Dodd ſtanding before his Judges, an example of human Infirmity.

This is a very diſtreſſing picture; it is well done, and ſhews that the painter took great delight in it; but who can recollect the circumſtance of a ***** cheerfully appearing an evidence to take

away the life of his tutor without a pang? or who can think of the vindictive manner in which he was dragged to that bar where the artiſt has drawn him in tears and agony pleading for a little life, without a ſigh? and looking abhorrently on thoſe rapacious beings who gloried in his death, becauſe he (poor man) had criminally deprived them of a profit without a loſs? Graceleſs painter! thou inheriteſt not thine anceſtor's wiſdom or humanity, which would have covered a ſocial tranſgreſſion by his pity for human weakneſs; he like the Judge Supreme would have ſaid, "Frail man! Go thou and ſin no more."

SIR L—— D——S.

Soldiers returning from a Victory.

The painter is ſaid to have copied his piece from *Wouvermans*. We ſhould be rather induced to diſpute the authority of ſuch an aſſertion, or the preſent imitation is very unlike the ſtile of that celebrated maſter. The ſcanty accoutrements and the pale cheeks of the nominally victorious army are neither of a piece with the original, nor can they be admitted as adequate to the propriety of their neceſſary appearance on the occaſion. Some, who ſeem to have already received their pay, retain the ſame uniform ſadneſs with the reſt of the troop. One character only on the canvas, introduced in a very un-military ſtile, and to what intent we cannot diſcover, has ſo immoderate a joy in his countenance, that he may be ſworn to have *monopolized* the mirth and good-humour of every individual in the regiment. A moſt admirable conſequence of fleſh, joined to the many ponderous acquiſitions he ſeems pocketing, are without doubt the ſources of his extraordinary exultation.

EARL

EARL of E——————M.

Othello on his Defence before the Venetian Senators.

Vide Shakeſpeare.

Our moſt applauded performers of this character have been peculiarly emulous to give the die, as far as poſſible, to the introduction of the Moor's addreſs in thoſe particulars that relate to his perſonal and oratorical perfections: the noble painter has perhaps wiſely judged ſuch an attempt an impropriety not to be forgiven on canvas. On the ſtage, the melting accents of the player may plead in behalf of the injury done to the leading characteriſtics given by the poet. His blackamoor has neither dignity of features nor addreſs; the outlines of his face are moſt abſurd, and calculated rather to draw laughter than attention from his judges; ſeveral of them, not of his party, appear on a broad ſimper. We are fearful ſome unlucky youngſter has given a few ill-natured touches to the artiſt's piece after it was laid by, as the ſituations of his perſonages border ſomewhat on the ludicrous.

S-R J--N F——.

Themis, commonly Juſtitia.

Whatever compliments this artiſt may merit as a religioniſt or a moraliſt, he appears by this picture to be a very humble performer in the ſcience of painting; he has mixed his colors horribly, and may be ſaid to have fled in the face of juſtice; or that he flung his bruſh at her in a paſſion: in fact he has, to uſe a coarſe expreſſion, played the devil with her. He has made her look more like an intoxicated barrow-wench, crying choice fiſh and fine fleſh, than the meek, the placid, and blind goddeſs Juſtitia. As to the balance in her left hand, it reſembles the ſcales of an arch cherry-woman who

cries her goods for two-pence per pound *cheating* weight, and gives us no idea of the true equipoiſe. The ſword too looks like the dagger in the city arms, with the original of which a bold citizen deſtroyed Wat Tyler, and it by no means becomes the delicate hand of a lady. By her four looks we may infer that ſhe is ready to reward vice and puniſh virtue. Altogether this is a bad picture, and will only do for a ſign to ſome lock-up houſe kept by a bailiff.

SIR WILLIAM DE G——.

Thales, one of the Seven wiſe Men of Greece.

There is a ſomething ſo peculiarly ſtriking in a good picture, that it enforces our approbation on a firſt and momentary view: on the contrary, there are ſome paintings which, though they ſtrike us on a firſt view, loſe our praiſe on a nearer inſpection. It is otherwiſe with the piece before us, for the more we look at the more we admire it. Thales was one of the wiſe men who firſt taught the liberal arts. The artiſt has painted all that wiſdom in him which Amaſis king of Egypt honored him for. Plutarch and St. Auguſtine are writing his life, and tell us that he was called wiſe for his ſpeculative learning. Hiſtory ſays that Thales was well ſkilled in meaſuring the heights of the pyramids; but our painter has left hiſtory and placed an immenſe pile of law books, crowned with the bible, before Thales, meaning, no doubt, that he is well ſkilled in their contents.

LORD H——D.

The Lord C---------- ſelling old cloaths to a Jew.

Very characteriſtic indeed, and a ſtriking likeneſs; the eagerneſs of this houſhold officer, to make the moſt of the Jew, is diſtinguiſhable beyond

yond compariſon ; but we ſee no neceſſity for his lordſhip to offer a chair to a ſon of Levi, unleſs it be with intent the better to over-reach him in the bargain : very poſſibly the painter alludes to the uſual politeneſs of his lordſhip at all times, when he expects to have the beſt ſide of a good bargain. Momus is repreſented in a corner, with his maſk off, ſmiling.

BARON H——G.

Vertumnus and Pomona.

Ovid tells us an entertaining ſtory, that Vertumnus, in the diſguiſe of an old woman, viſited Pomona, and after praiſing her fruit inſinuates to her the pleaſures of a married life ; but that the goddeſs heard him untouched, till throwing off his diſguiſe and aſſuming the ſhape of youth and beauty, ſhe conſented to all he ſaid. The painting is paſſable, and would have been more ſo had the painter repreſented his Vertumnus as an old woman, and not have opened his robes. Youth and beauty is a diſguiſe to him ; but age and uglineſs, in a battered beau, would have made this piece charming.

JOHN H---E, Eſq.

1. *Paul writing to the Epheſians and Philippians while a priſoner at Rome.*

In ſpite of what all the artiſts in the world may in their prejudice or ill-will ſay to the contrary, this is a moſt excellent piece of painting ; the drapery of Paul's garment almoſt deceives the eye, and it approximates ſo near to the coarſe coverings of his times that one would imagine the painter was an antiquarian, and had dreſſed Paul in his own cloaths ; he has depicted in the countenance of that wiſe philoſopher virtue and morality, and he has given

given him all the appearance of a gentleman: by the ſcroll before him it appears that he admoniſhes the inhabitants of Aſia Minor not to give ear to the preachers of Judaiſm, who would join the law to the goſpel. In another ſcroll to the Philippians, he exhorts that people to avoid diſputes, to love prayer, to be humble and charitable, to be unſhaken in adverſity, and to be always repleniſhed with peace and joy: it is impoſſible to beſtow too much praiſe on this artiſt for the many beauties he has thrown into this picture. Timothy, Titus, and Philemon, are ſeen in the perſpective, and the cap of Mercury with his caduceus are painted laying near Paul, to denote his eloquence and perſuaſion. This is the performance of a great and good man.

2. *Patience ſitting on a Monument ſmiling at Grief.*

Equally well done. Patience wearied with pacing in the trammels of the church, is here ſeen ſitting on the baſe of a ruinated monument ſmiling at the habit of a clergyman, which conceals the hypocrite and captivates the vulgar. We diſcover an honeſty and reſignation in patience which charm us. She points her hand to Pliny as a preferable character to a miniſter of the goſpel, becauſe the one feels and pleads for the frailties of men, while the other impoſes upon them.

EARL of L——W.

A Mooriſh Prince.

His Highneſs' habit is truly elegant, and without doubt coſt many an hour's pains merely for the purpoſe of ſpoiling a face hardly tolerable without it. The artiſt had ſurely ſome inveteracy to blood royal, when he pourtrayed his hero in a ſtile ſo very unmajeſtic, or he would never have perſevered in finiſhing a perſon ſo little engaging. Some nice critics have diſcovered, that a dark complexion generally

nerally ſuffers, when the painter is deſirous to give it the higheſt touch. The Prince may therefore be ſuppoſed to have ſomewhat leſs of the tawny *in propriâ perſonâ*.

SIR J—— L——R.

Midas turning all he touches into Gold.

Midas, King of Phrygia, having entertained Bacchus in a friendly manner in his dominions, was deſired by that jolly god to make any requeſt of him he pleaſed. Midas accordingly deſired that whatever he ſhould touch ſhould turn into gold. The artiſt has nearly copied the original, but he does not make Midas repent his requeſt: he rather appears to rejoice at the grant of it, by placing him at a lonely table at dinner upon a beef-ſtake pie, which he devours at the expence of his ſervants, inſtead of turning it into gold. There is a great deal of the old maſter in this piece, and we hear the artiſt is peculiar in this ſtile of painting, as was his uncle before him; but we wiſh he would change his ſubject in future, as he would then make a reſpectable figure among the liberal artiſts. At preſent his avarice of colors, and paucity of deſign, render him unworthy of the materials he is poſſeſſed of; and make him appear rather as a foil to other painters than a competitor.

REV. Mr. L——D.

The L——rdian Syſtem.

In this truly modern face of the celeſtial globe, we are ſtruck with aſtoniſhment at the ſight of nine-and-thirty planets, all circumvolving in acquieſcence to the diſcoveries of this gentleman of the cloth. The picture is confeſſedly extraordinary, and promiſes a comment *from the learned*, rather from its connection with the Heavens, than an exhibition

hibition of paintings. The original may be ſeen with the Bp. of ——'s Chaplain.

EARL N——T.

Beau Naſh.

On a firſt view of this extraordinary figure we are totally at a loſs where to trace the original of ſo unuſual a character. On diſcovering the nominal explanation, it muſt be allowed ourſelves, and not the painter, were to blame. Whoever may have been happy in the converſation of this ſon of humour, will be happy in recognizing the features of his old acquaintance, whilſt thoſe of a later growth will be equally indebted to the noble artiſt for ſubſtituting ſo valuable a likeneſs now the life is no more. His appearance, it muſt be confeſſed, is rather Hudibraſtic. A white hat, one eye full of tears, the other very unaffectionately ridiculing his brother's misfortunes: mounted on a broken-winded jade, with a bridle in one hand, and a plan of his Iriſh eſtates in the other. Three ladies handcuffed bring up the rear; they all appear paſt their virginity, and the laſt more refractory than is uſual with her ſex.

LORD N——GH.

The Ruins of a Caſtle in Wales.

The ſpirit of antiquity ſeems to animate every particle of this moſs-grown heap. Not a ſtone but boaſts its unſearchable line of anceſtry. That peculiar family pride, delivered down from father to ſon, and parted into the innumerable branches of fourteenth couſins, which conſtitutes the ſtriking traits of many characters in this principality, appears to have had an influence on the ſhattered fragments of their manſions. The wide deſolation we have in view retains the primitive riches of its firſt ſplendor,

but

but ſo roughly handled by the ravage of time, and other not un-ordinary circumſtances, that none but an antiquarian could have judged it to contain the ſplendid and identical architecture of the fourteenth century: and on yet theſe uninhabitable walls we diſcover ſome additions of a much later date. A coat of arms and coronet appear inſerted on thoſe remaining parts of the building, which will admit the preſſure of ſo dangerous an acquaintance. Two human figures, bailiffs in appearance, are preparing to diſunite the unapplicable connexion, and propoſe appropriating the moſt ſaleable commodities to themſelves, perhaps, *in part of payment.*

EARL of P——R——GH.

Pharaoh King of Egypt.

His Majeſty has ſuch a hang-dog countenance, that we ſhould think his likeneſs had been taken previous to any rebuff he met with from the Children of Iſrael; or perhaps, angry with ſome trivial miſhap in his dominions after his royal prerogative had been rather wing-clipped, he ſat for the picture in the height of inveteracy againſt their leader, and ſo ſeems more averſe to common decency than ſacred hiſtory repreſents him. His face beſpeaks a ſoul, long ſince eſtranged from any regard to the dictates of moderate humanity, and his lips appear quivering with an intimation of his ſincere repentance of having ever had a regard to the principles of virtue.

LORD A—— P——.

Henry and Emma.

It may perhaps be feared from ſeveral preceding ſtrictures, that we have entered the liſts of criticiſm as univerſal cenſurers. Some circumſtances

in the introductory addreſs may ſeem to favour the ſuſpicion, and tend to condemn us of a duplicity, ill connected with the conditions we determined an adherence to. The deſerved and willingly paid tribute, due to the merits of the preſent performance, puts a ſufficient negative on the unjuſt accuſation. Too great an abundance of encomiums cannot be laviſhed on its excellence, nor can the honorable academy think we detract from their combined claims to our patronage, when we give the wreath of glory to Lord A——. Prior's moſt obſequious admirers may poſſibly pronounce Henry's appearance to ſtrike us with a grandeur unauthorized by the ſimplicity of his character. We leave them to conſider the myſtery of his birth as diſcovered, and from the ſerene ſweetneſs of Emma's perſon, the bar to their matrimonial union, are only recollected with a view to increaſe the happineſs of a more amiable ſcene.

LORD P----Y.

Plato expatiating on Spiritual Love.

The divine Plato thinking that corporal ſenſations alienated the affections of men from God, diſſeminated among his diſciples an ideal love, which reſults from a mental contemplation independent of ſubſtance: the picture therefore before us repreſents him delivering a diſcourſe on that ſubject to ſeveral of his followers, among whom we recognize a face very well known to the *haut ton* in moſt of the nunneries of the order of St. Francis. Painters and poets have all their prevailing ſubjects as well as paſſions, and this painter of high-ſounding name has beſtowed great pains to evince his powers as an artiſt on the preſent divine occaſion. The rape of the Sabines was a ſubject he prudently avoided, becauſe he was unequal to it; even were Lucy Williams to ſit, ſtand, or lay for it. He began

gan a piece a ſhort time paſt, which if he could have completed he would have called *Bal d'Amour*; but he failed in the execution, and left his living Thais whom he drew from (not upon) to exclaim, good lack, what an impotent debauchee is here!

BISHOP OF P——.

1. *Demoſthenes attending to the Eloquence of Calliſtratus.*

2. *The ſame, pleading againſt his Guardians.*

Plutarch tells us, that Demoſthenes became an orator through the eloquence of Calliſtratus, which he heard in a public trial, and which induced him, when he came to man's eſtate, to plead againſt his guardians, who had cheated him of his eſtate. Theſe paintings of ſo great an orator are above criticiſm: he was deemed by his countrymen the ſtandard of eloquence. Our painter, however, has very ſenſibly, in the ſecond, changed his pleading againſt his guardians for defrauding him of his eſtate, by exhibiting him rather as a public declaimer againſt the pretended guardians of our conſtitution: the attitudes are very graceful, and the painter has diſtinguiſhed himſelf as a very valuable artiſt.

GENERAL P——I.

Mark Anthony, A Whole Length.

The warrior muſt have been, to all appearance, haſtening very precipitately down the ladder of glory, when this ſketch of his perſon was tranſmitted to the world; the youthful fire we hoped for ſeems unfortunately to have been in a ſmother for ſome time, nor is the glitter of arms, which would have been an additional beauty to the ſcene, any where to be met with. Anthony diſcovers no

penchant

penchant for exerciſing his office; his attitude is glaringly deficient, and the arrangement of his limbs equally lifeleſs. Whether Cleopatra has bewitched the ſoldier, or ſome more modern demirep of faſhion, the painter, we know not, but his hero looks for all the world like a *lilly-livered* enſign that has juſt thrown up his commiſſion.

SIR H— P———.

Figure of Janus.

This two viſaged relique of antiquity is executed with more command of features than we have yet ſeen in any other impreſſion taken in honor of him; one of his faces preſents us with the moſt frightful gloom imaginable, while the other is equally ſoft and placid. The ill-natured complexion is finiſhed in the moſt capital ſtile. Janus looks ſo completely lowering, that we could wiſh it had been always foul weather with him; whereas in the calm countenance at next door, our eyes are diſguſted with an artificial daub of white, tempered with a moſt conſpicuous patch of red: nay, the painter has carried his partiality to good humour to ſuch a height, that he has intermixed his color with a tinge of *blue:* that part of the ornament we may pronounce of ſhort duration.

DOCTOR P———Y.

The Philoſopher in Devotion with his Miſtreſs.

An exceeding ingenious eſſay on *Matter and Spirit*; there is great warmth of expreſſion in the adoration of the philoſopher; the fore-ſhortening of the lady's right knee is beautiful, and the exact proportion of her whole perſon are well intended for exciting that devotion in the philoſopher which is viſible in his *toutes enſemble.* His genufluxion is particularly animated, and his eye beſpeaks that he not

not only feels the influence of *ſpirit* operating on *ſubſtance*, but that his miſtreſs's *ſubſtance operates on his ſpirit*. By this picture it appears that one ſpecies of matter works upon another. He gives us a good idea of his abilities by this piece, which, if it is not a firſt-rate performance, is nevertheleſs *a very pleaſing eſſay*. A learned man in canonicals is ſeen in a diſtant view lifting up his hands at the extraordinary devotion of his friend the philoſopher, as if he ſuſpected it would end, like all eſſays, on matter and ſpirit, as Sterne ſays, in a convulſion.

DOCTOR P——E.

The Prophet Jeremiah.

Of the five greater prophets mentioned in the Old Teſtament Iſaiah and Jeremiah were the firſt, but this reverend painter has choſen the former to paint from; he is well acquainted with the ſcriptures, but, like the late Hogarth, he has diſregarded the finiſhed tints of Raphael by adhering entirely to the ſtory of his picture. Jeremiah, the chief figure, is painted in ſacerdotals with an undaunted aſpect. St. Jerome is ſitting on the root of a decayed beach, with a ſcroll before him, informing us that the ſtile of Jeremiah was mean as to words, but majeſtic as to thought. The head of envy emerges from the baſe of the canvas, gnaſhing his teeth in commemoration, we ſuppoſe, of Jeremiah's being ſtoned in Egypt by ſome impious Jews, who were not able to bear with the freedom, ſincerity, and wholeſomeneſs of his admonition.

DUKE OF R——D.

Virtue crowned by Liberality.

There is not a more pleaſing figure than that of virtue; her ſhape, her mien, her dreſs, and whole appearance delight and exhilarate; while vice, in

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the garb of hypocriſy, is put to the bluſh in beholding her: like the ſun by the other luminaries, ſhe darkens every thing but herſelf, and is her own reward. A very happy thought in this painter, but there is a little more harmony of countenance wanting in liberality: ſhe is rather too ſtiff. As to virtue, we have never ſeen a better picture of it, and it convinces us of what vice is aſhamed to own, that none but a virtuous artiſt could have produced ſo good a piece.

EARL OF S—L——BY.

A Scene in the Tragedy of Othello.

Shakeſpeare repreſents Iago, after a diſcovery of the baſe part he had acted againſt the peace of Othello, Deſdemona, and Emilia, as mute to the interrogatories of his accuſers. "*I'll never more* "*ſpeak word.*" His abrupt and guilty departure from the lamentable ſcene he occaſions, is the ſubject of this right honorable artiſt's preſent compoſition. He has undoubtedly enforced the mournful circumſtances of the ſtory, by a horror ſufficiently pictureſque. Every character, but Iago's, is ſtrongly touched with tints of ſorrow. The ſullen ſilence of the criminal is colored in a ſtile which may make reparation for an abundance of falſe ſhades in ſeveral of the leſs conſpicuous perſonages. Emilia is drawn in too intereſting a view, and engroſſes too great a ſhare of the calamity to herſelf.

LORD S-------E.

Mecænas patronizing the learned men.

The Roman knight of this name endeared himſelf to his countrymen by his encouragement of learning; he was an honor to mankind, and the country he lived in. He is repreſented here as a

moſt

moſt beautiful figure rejoicing in reſcuing merit from diſtreſs, and guarding wiſdom and learning from penury and want. In the baſs relief we ſee a figure in the character of a faithful ſteward producing his accounts: he is drawn with a melancholy aſpect, as if at the idea that his maſter's eſtate is too ſmall to enable him to keep equal pace with his generoſity.

EARL of T——L.

A Huſband in Maſquerade.

Inſtead of commenting on the defects or beauties of this double character, we ſhall only requeſt the public attention to the hiſtorical circumſtances it expreſſes. The two maſked figures are likeneſſes drawn from the life, and we have authority to add, the original daily ſtands the teſt of general examination. To him therefore we refer the more curious *amateurs* of painting, while ourſelves attempt the inſtruction of thoſe who wiſh not to be ſo deeply read in canvas. The leading perſonage, and who probably ſtarted forth the firſt reſemblance, is pourtrayed as a frantic huſband breathing nothing but vengeance for his wife's infidelity, and habited in a veſt of honeſt ſimplicity and artleſs cuckoldom. His ſecond ſelf preſerves the ſame ſtriking *traits* of perſon, excluding their animation. That neceſſary and all-efficient machine produces now a very diſſimilar effect, for the man we were before induced to pity, appears too fond of criminal retaliation, to create any more of the like ſenſations. His cenſurable dreſs ſhews him to have been divorced from decency, when he bade farewell to the matrimonial tie, and added to the miniature painting he diſplays of another man's wife, beſpeaks him unpardonable as a rake, and unworthy our compaſſion as a cuckold.

LORD

LORD TH----W.

1. *A Judean refuſing tribute to a publican.*

This is rather an hiſtorical piece, and a pretty good one; it repreſents a Judean in the habit of a ſmuggler, with a black wig, terrifying with the head of a Gorgon, a poor publican who waits on him for a tribute. The publicani were Roman officers who collected the public money in their provinces, and after Pompey had reduced Judea, theſe officers collected a tribute from the Jews, a people to whom the publicans became odious; and as they had obtained an ill character of their exactions, a publican and a ſinner were ſynonimous terms. The painter has done ample juſtice to his deſign, which he has taken from the anecdote of a worthy attorney *.

2. *Paul and Agrippa.*

Although Agrippa, a follower of Paul's, told him he had almoſt converted him, he afterwards died a heathen: an excellent thought, and well reduced to painting by this artiſt; but Agrippa is not drawn quite clowniſh enough, and has too much of the gentleman about him. The original never looks more like himſelf than in a horſeman's coat and a ſlouched hat; and as to his death, there is no doubt but as he lives ſo he will die.

* An attorney waited on his Lordſhip, when A------y G-----l, for a tax, and after repeating his viſits, and leaving his name at his Lordſhip's houſe, he was at length conducted to his preſence. The interview was as follows:

A——y G——l. Well Sir, what do you want?

Attorney. I wait on you for a ſmall tax.

A——y G——l. God d—n me, do you want to rob me? There, Sir, there is my purſe; take it.

The attorney was frightened, and ſhutting his book, ran out of the houſe as faſt as poſſible.

THE PRINCE OF W——.

1. *King John ſigning Magna Charta.*

For a young artiſt, and the firſt piece he has exhibited to the world, this is an aſtoniſhing picture. The barons are drawn like men determined to have their rights ſecured, but very reſpectful to their ſovereign, who is ſigning their charta. There is a ſternneſs and ſourneſs in King John, which if ſoftened would have made the picture more agreeable; but as the King was compelled to this meaſure, ſuch a countenance is proper, and the artiſt, no doubt, has beheld ſomething ſimilar in his Sire, or at leaſt he expected to ſee this crabbedneſs of King John's face in his father whenever he was brought to acknowledge the independence of a brave invaded people.

2. *The Inſide of the Prince's Apartments.*

The duke of Montague remonſtrating with his ward on Mr. W——kes's ſpeeches, which he finds among his papers. By their appearance we ſuppoſe the following colloquy:

Duke. What, Sir, does your r——l h——ſs read theſe ſeditious papers? What will the K**g ſay if I tell him of it?

Prince. Do not tell him of it at all.

Duke. What, would you have me tell a lie; and ſay I never ſaw them?

Prince. No, ſay nothing.

Duke. Oh, then you want me to conceal the truth.

A very courtly picture painted for public ſatisfaction. The people are much obliged to this juvenile artiſt; his painting will gain him admiration.

Mr. W - d - - - - - - - e.

Janus.

This figure is ſo hackneyed by painters and poets, that we conclude on the firſt ſight of it that there is deceit in it; the Bifrons teſtifying that he who carries two faces is alternately two different beings. The ſubject is well adapted, and does the painter credit, and no man ever depictured a character more critically: the colors are a little tame, but the picture *en ſuit* is a good one. Janus is an Egyptian deity in this place, and not a Roman one.

Mr. W—L——E.

1. *Vulcan forging the Arms of Achilles.*

Not quite ſtout enough. Vulcan was ſo ill-ſhaped that his father kicked him out of heaven, and in the fall he broke his leg; but the countenance is finely painted, and by his muſcles and reins he appears well formed for the employment of a blackſmith. The arms of Achilles are very indifferent, and do not look at all like thoſe which rendered him invulnerable. This artiſt therefore, however calculated for labour, does not promiſe his employers much ſatisfaction from his abilities.

2. *An old Roman teaching his Son to declaim.*

A very poor picture; indifferently executed, and worſe deſigned. The confuſion of Babel would have been a better ſubject; the painter there would have found matter enough to have employed his bruſh upon; but he is juſt as well qualified to repreſent an old Roman as he is to paint one: in ſhort he has miſtaken himſelf for an artiſt, while only calculated for a houſe-painter.

JOHN

JOHN W——, Eſq.

The Wheel of Fortune.

A very mechanical execution! The circumvolution ſeems almoſt viſible, and the different paſſions expreſſed on the countenances of the revolving travellers are admirably figurative of their univerſal attachment to the more aerial climate. Fortune has ſo benevolently taken them under her ſole protection, that they have made no ſcruple of conſenting to be laſhed on to their flying machine, and appear more deſirous of going down hill, than quitting the uneaſy ſtation. One poor devil, from a more than ordinary extent of limbs, ſeems moſt cruelly tortured in the lower regions of this orb. Other unfortunate heroes glide on with tolerable decency, and mount again in turn; but this unhappy victim to *Misfortune*'s ill-will, not only grazes his fleſh againſt the rude ſoil beneath, but by retarding the velocity of his newly-diſcovered poſt-coach, ſuffers an unparalleled addition of limb-fracturing.

The Author of the preceding Catalogue preſents the Reader with the following Sketches by Female Performers as a Specimen of their Abilities, which, if approved, a particular Catalogue will be publiſhed, containing a complete ſet by the moſt eminent Ladies.

LADY C——R——N.

Lothario and Caliſta, or the fair Impenitent.

Hot with the Tuſcan grape, and high in blood,
Haply I ſtole unheeded to her chamber.

Lothario, inſtead of the fine, eaſy, manly figure the poet intended him to be, is drawn like a coxcomb and a conceited ſilly boy; his perſon chubby and ungenteel; his face vacant, with a Bobadillian ſtare: the paintreſs ſeems to have had a ganymede before her and not Lothario. Caliſta

indeed is ſomewhat more in character, and properly made to rejoice, not repent, at her knowledge of Lothario; with thoſe endearments ſhe is ſo ſoothed that ſhe ſays,

'Tis charming to remember: let that night, that happy night
Be ever ſacred to us;
But keep it, ye gods, from the ears of my Mamma.

2. *Flirtilla.*

There have been ſo many daubings of this ſubject, that the artiſt has given us an etching in ſhades. Flirtilla is converſing with Lord G——— after Lord C———n had ſlighted her in his addreſſes. This tête-à-tête renewed the latter nobleman's ſuit, but Flirtilla's high birth, education, and partiality for the former could not reconcile it. Had the Flirt therefore married one inſtead of the other, ſhe might now be the joy, not the reproach of her family.

LADY L—NS—GH.

The Adultereſs in Wrath with her Lover.

Fine touches indeed! never was diſappointed love better delineated; beauty is deformed by paſſion, and the whole face of the adultereſs tells the horrid truth that ſhe could tear her lover's eyes out. Poor gentleman! he looks like a ſatiated lover muttering a verſe from Eccleſiaſticus I. and ſays, Of all plagues thoſe of the heart are the worſt, and of all wickedneſs that of a woman is moſt to be dreaded.

LADY ST———E.

Perſeus and Andromeda.

Andromeda, daughter of Cepheus king of Ethiopia,

opia, was chained to a rock, and expoſed to a ſea monſter for only thinking herſelf handſomer than Juno. Perſeus paſſing by mounted on Pegaſus, with Meduſa's head in a bag, ſtopped to relieve her, and by producing the head to the monſter, he turned it into ſtone; on which the princeſs was reſtored and afterwards married to her redeemer. The piece has many beauties; ſatan and a biſhop appear in the relief; one as if ready to ſanctify the joys of Perſeus, the other to prevent them. This picture reminds us that the artiſt was reſcued from a hungry Scot by a generous Hibernian, who, more than Perſeus, riſked his life for her, and won her by his valour and merit.

FINIS.

AT PRESS,

And in a few Days will be publiſhed,

[BY P. BYRNE,]

THE

PEOPLE OF IRELAND,

NOT

A PARCEL OF LAZY, INCORRIGIBLE SCOUNDRELS.

BY G----- R----, GENT.

"MANKIND ARE JUST AS WE WOULD HAVE THEM TO BE: IT IS THE MODE OF GOVERNMENT WHICH GIVES THEM A GOOD OR AN EVIL PROPENSITY."

RAYNAL.

BRITISH MUSEUM 15 30 APR